IFAR reports

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Formerly the Stolen Art Alert and Art Research News

Nigerian Bronze Surfaces in Zurich • NY Trial for Sevso Silver Flea Market Recovery for NY College • 4 Holiday Thefts in NYC

Barrel Chair by Frank Lloyd Wright, stolen from the Darwin D. Martin House, Buffalo, NY.

IFARreports
incorporating *Stolen Art Alert*

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Benin Head Returned to Nigeria

Stolen Bronze Surfaces in Zurich

When Zurich collectors Peter and Veena Schnell recognized a Benin bronze head from a Nigerian museum in a local auction catalogue, they didn't know where to turn. The head, with distinctive scarification radiating from the corners of the mouth, was stolen from the museum in Jos, Nigeria. The well-publicized theft in January 1987 included three other heads and several more objects. Concerned that the head might go on the block and the buyer acquire good title to it under Swiss law, the Schnells voiced their concern transatlantically to a friend, John Pemberton III, a professor in the department of religion at Amherst College. Some networking through Kate Ezra, associate curator for African art at the Metropolitan Museum of Art, led Mr. Pemberton to IFAR.

With just ten working days to go before the December 8 sale, there was no time to lose. IFAR provided the Schnells with the name of Karl Fiechter, the cantonal police specialist in Zurich for art and antiquities, whom I met in 1989 at the Interpol art theft conference in Lyon. I telephoned him and faxed reports of the theft (published by IFAR as no. 87.201.7, ICOM, and Unesco) to him in Zurich.

The Schnells most helpfully invited Mr. Fiechter over to see good published photos of the bronze, and then they went to the auction house of Rudolf Mangisch together. Mr. Fiechter agreed that it looked like the stolen one, but the law required a Nigerian museum official to make the identification.

Head Removed from Sale at the Eleventh Hour

We all worried that it would be difficult for someone from Nigeria to get authorization for the journey to Zurich on such short notice. Communication was difficult. Jack Pemberton repeatedly attempted to telephone museum personnel in Lagos and to reach them through Robert Lagamma, a senior counselor for cultural affairs at the U.S. Embassy there. Mr. and Mrs. Schnell stayed in contact with IFAR and Professor Pemberton, and they stood by in Zurich ready to help any emissary sent by Nigeria to identify the head. The representative they were going to greet at the airport did not appear. Frustration on three continents.

Benin head, stolen in 1987 and recovered in December 1990 before being auctioned in Zurich.

Only four days to go, and Jack Pemberton and IFAR agreed to ask Eberhard Fischer, director of the Rietberg Museum on the outskirts of Zurich, to intervene. Happily, Dr. Fischer, whose institution is negotiating for a loan exhibition of Yoruba art from Nigeria, was acquainted with the cultural personnel at the embassy in Bern. Volunteering the services of his personal attorneys, Dr. Fischer asked the Nigerian authorities to commence a lawsuit against the consignor and to request a court injunction to stop the sale. The day before the auction, David Akinpelu, head curator of documentation and inventory for the Nigerian National Museums, arrived and identified the head as the stolen one. The head was removed from the auction house and taken into police custody pending the action of a Swiss court.

In a civil proceeding on 12 December, the consignor, Mr. R. David of Walu Art AG in Zurich, admitted fabricating the provenance which traced the head back to a Swiss collection in 1952. The head was released to lawyers representing Nigeria and taken to the Rietberg for safekeeping.

Cermonial Return to Lagos

Two days later, Nigeria's Ambassador to Switzerland, Professor Sa'ad Abubakar, officially received the Jos Museum's Benin head at the Rietberg. He personally carried it back to Nigeria and formally returned it to the Director General of the Nigerian National Commission for Museums and Monuments, Professor Ade Obayemi, in a ceremony on December 20.

In a letter dated 15 January 1991, Professor Abubakar expressed his appreciation to IFAR for its role in the return of this "unique" and "very valuable" artifact, a historical object which "forms an important part of my country's cultural heritage."

Constance Lowenthal

Sevso Silver Will Go To Trial in New York

Civil Suit to Determine Ownership

Whether Sotheby's and the Trustee of the Marquess of Northampton Settlement (a Trust organized in Guernsey, Channel Islands) can go ahead and sell a group of fourteen magnificent silver vessels dating from the late Roman Empire will be determined by a New York Court. The Appellate Division ruled on November 8 and the Court of Appeals on January 25 that the issue must go to trial in New York rather than in Switzerland as the Trustee of the Marquess of Northampton Settlement had asked. The rulings upheld an earlier court injunction barring moving the Sevso Treasure until a decision is reached. The Appellate Division also reduced the bond required of the plaintiffs, the governments of Lebanon and Yugoslavia who are each seeking the return of the Treasure, from $14 million to $1 million, rather than the $250,000 requested by the plaintiffs. This, too, the Court of Appeals let stand. The trial will be held in New York Supreme Court, Justice Carol E. Huff.

Last February, Sotheby's put the silver on view in New York with a suggested price of $70 million; if a single buyer did not come forward, the announced plan was to auction the works separately in the fall in Switzerland. Prior to bringing the silver to New York for exhibition, Sotheby's, writing from Geneva, made inquiries of the governments of 29 nations whose territories once formed part of the Roman Empire. Several international organizations were contacted, including IFAR. We were sent photographs and descriptive information and asked to search our files. IFAR had no theft notice.

The fourteen vessels and plates take their name, "The Sevso Treasure," from a Latin inscription inlaid in niello (a black silver compound) on a dish more than two feet in diameter that is also decorated with hunting scenes. A Sotheby's brochure translates it, "Let these, o Sevso, yours for many ages be, small vessels fit to serve your offspring worthily." The group includes another three large plates, five ewers (each about 20 inches high), two pails (situlae), a jewelry casket, an amphora, and a basin. They are lavishly decorated with figures and scenes in respoussé, some partly gilded, and some with niello-filled engraving. The decoration includes both pagan themes and Christian images.

A Sotheby's news release stated that Lebanon is believed to be the country of origin, although no documents were furnished to the press. In New York in February, the Republic of Lebanon moved to stop the sale, contending that these items could not have been legally exported from there. Subsequently, Yugoslavia joined the suit, claiming that the silver had been excavated in Yugoslavia and should be returned.

Part of the Sevso Treasure.

Sotheby's said Lord Northampton acquired the vesssels in Switzerland between 1981 and 1987. The London *Times* reported on February 14, 1990 that Kenneth Painter, former deputy keeper of the Graeco-Roman department of the British Museum had seen ten of the works in 1981 at the Rothschild Bank in Zurich.

Possible Criminal Charges in Britain

The Embassy of Yugoslavia in London requested that Scotland Yard investigate the acquisition of the silver insofar as it took place in Britain in the early 1980s and subsequent offers to sell it. In a three-page report completed in late June, now part of the public court record in New York, Scotland Yard reviewed its investigations and suggested that there was evidence of a criminal conspiracy to defraud. This included acquiring false papers to support the stated Lebanese provenance. The improved provenance would have increased the value of the silver.

According to the Yard's findings, some of the silver was sold in London in the early 1980s although the works may have been kept in a bank vault in Switzerland. Photographs existed of additional pieces, perhaps as many as thirty all told.

As to English criminal procedure, IFAR understands that in considering any possible criminal liability, the police as the investigating agency would provide evidence to an independent agency called the Crown Prosecution Service, which considers whether to bring charges. In the case of serious offenses, any person charged must be brought before a magistrate's court for a preliminary inquiry known as a committal for the purpose of determining whether, on consideration of the evidence, there is sufficient reason to put him on trial by jury for any indictable offense. Such preliminary inquiry in the magistrate's court takes the place of proceedings before a grand jury in the United States and, unless the person charged wishes for publication, it is unlawful to publish or broadcast any report of the proceedings. As to a joint trial of defendants, the English principle is that such a trial may be ordered if the charges against the defendants are closely related, e.g. if they arise out of

Surrender of Stolen Sculpture

the same set of facts. As to the standard of proof, in England civil liability is decided on the balance of probability, but criminal guilt has to be established so that the jury is sure "beyond all reasonable doubt."

Matthew Wiegand, a spokesman for Sotheby's in New York, said the auction house had been told in late August by Scotland Yard that there was no longer an investigation into Sotheby's corporate activity in relation to this matter.

In a letter to Lord Northampton's lawyers dated October 3, 1990, R. Penrose of Scotland Yard clears the Marquess of any earlier suspicions of impropriety about his own conduct in that matter.

C.L.

Sculptor Identifies and Recovers His Own Work

The sculptor Louis Trakis is a Professor of Art and Chairman of the Art Department at Manhattanville College in Purchase, NY. He is also a member of the faculty of the New School in New York City. His Manhattanville students of the Class of 1969 so admired his work that they purchased one, *Kentrophyx I*, (Greek for centrifugal), valued at $1,200, and donated it to the college.

The sculpture was of copper and brazed bronze on steel, 22 inches high, and was permanently attached to a standing white base. It was installed outside the Registrar's office. On October 14, 1978, it disappeared, wrenched from its stand.

Last October, Professor Trakis received a phone call from a Mr. Howard Greenberger. He had a sculpture signed "Trakis." Could Mr. Trakis please give him a valuation? He needed it for insurance. As Mr. Greenberger proceeded to describe the work, Mr. Trakis realized it had to be the sculpture missing from Manhattanville College! And he swiftly assumed a Sherlock Holmes persona. He realized that he needed to see exactly what Mr. Greenberger had, and he encouraged, even lured, Greenberger to his studio to identify a photograph of the stolen sculpture. "After all, it would not do to appraise the wrong work," Mr. Trakis urged.

Kentrophyx 1 *by Louis Trakis was recovered when the "new owner" phoned the artist for a valuation.*

As soon as he had put the phone down, Mr. Trakis called his friend of many years, Franklin Feldman, an attorney who has long been a member of IFAR's board, its former president, and a frequent contributor to *IFARreports*. (They had both attended the High School of Music and Art, 135th Street and Convent Ave., now called the LaGuardia High School of Music and Art and Performing Arts at Lincoln Center.) What should he, (Trakis), do now? "Call IFAR," said Mr. Feldman.

Stay with the Sherlock Holmes stuff, we said, while we call Det. Alex Sabo, now with the NYPD Major Cases Squad. We knew the sculpture had to be returned to the college, and effecting this is police work, never ours. Det. Sabo said Mr. Trakis should go ahead with the meeting and not mention the word "stolen." Then he would approach Mr. Greenberger, and IFAR should get the original police report from 1978.

The first part was easy. Mr. Trakis was sure Mr. Greenberger was not the thief and believed him when he said he had bought the sculpture in the Chelsea Flea Market with some birthday money for $45.00, knocking $5.00 off the asking price. Greenberger happily signed the back of Mr. Trakis's photograph in acknowledgement that this was indeed the work in his possession, and left his address and phone number. Mr. Trakis said he would do some research and, depending on the condition of the work (which presupposed another meeting, this time to see the sculpture), provide an estimate of its value.

Now that he knew the sculpture was "it," Sherlock Holmes became rather emotional. The work must be recovered, the $45.00 could be reimbursed or perhaps some art work

Christmas Thievery

in exchange? "No, no," said Det. Sabo, "the innocent purchaser of stolen art is not entitled to anything," and he went to tell Mr. Greenberger the bad news, that his sculpture was hot. Mr. Greenberger quite understood but still hoped for some reward for his good behavior. He contacted legal aid just to be sure where he stood.

Getting the original theft report was harder. The Harrison Police Dept., NY, could find no record. To verify the theft, Diane Markhert, Assistant Vice President of Manhattanville College, foraged about in back files and enlisted the help of Aida Pisani, the Library Administrator. Ms. Pisani searched the college archives and discovered an account of the theft written up in the November 20, 1978 issue of the college student paper *Touchstone* – just what Det. Sabo and the Harrison Police needed!

The return of the sculpture was arranged in the lobby of Mr. Greenberger's apartment building. No lawyers, no police. Mr. Trakis was so excited as he took the bag containing the sculpture that he promptly dropped it, (happily, no harm was done to *Kentrophyx 1*), and in gratitude, Mr. Trakis gave Mr. Greenberger a signed etching, *Venetian Fortress, Rethymnon, Crete*, in exchange.

Mr. Trakis left the building tightly clutching his sculpture, whose value has now ripened to $3,500. It was on its way back to Manhattanville College. It now sits in President Marcia Savage's office.

An exhibition of Professor Trakis's drawings has just opened at the Research Foundation, the City University of New York at 79th Street and 5th Avenue. They are works done in Greece and Barbados, and the show runs through March.

PS. Mr. Trakis continues his Sherlock Holmes role, taking his magnifying glass into the Chelsea Flea Market looking for stolen art. In particular he would like to find the works by his friend, sculptor Edmond Casarella stolen in 1974, also from Manhattanville College.

Margaret I. O'Brien

New York, NY

Two Take Seated Jupiter

The theft of this 2nd-century Roman Jupiter *was captured on videotape.*

Christmas shopping fever seems to extend to thieves acquiring art. Their earliest spree hit the Daedalus Gallery on November 27.

The very act of two men stealing a 2nd-century Roman marble sculpture on this Tuesday afternoon was captured on videotape. This was apparently the first 57th Street theft to be so recorded, and Det. Joseph Keenan (now of NYPD Major Case Squad) hopes it will lead to the identification of the thieves and recovery of the work.

The tape shows two men circling the gallery viewing the exhibition *Father Deities*. One man positioned himself as a lookout while the other removed the 10 inch high sculpture of *Enthroned Jupiter, Jupiter Capitolinus* (no. 192) from its base, and put it in his briefcase. They must have been to the gallery before as, when they left, they called one of the employees by name as they bid her "Goodbye."

The piece was valued at $90,000, and has been published twice, making it too well-known to sell at the high end in the collector's market.

de Kooning Gouache Gone

December 17 saw the disappearance of a medium-sized oil on paper by Willem de Kooning (no. 8 in this issue) from the Peder Bonnier Gallery on West 23rd Street. The thief rode up to the second floor, grabbed the $750,000 painting from the wall close by the elevator, and left. No one saw anything! IFAR was asked to produce a special Stolen Art Alert mailing which has been sent to the art community offering a reward of $87,500 for information leading to safe recovery. Call Russell York, Maxson Young Assoc. (212) 354-5588 or IFAR (212) 879-1780.

Untitled, *by Willem de Kooning, grabbed from the wall near the elevator.*

Salle and Krasner Stolen from Loft

Thieves scored again in the Gramercy Park area in New York on December 19. At a facility of the Robert Miller Gallery, the door locks had been changed only that morning. There was no sign of forced entry, but someone had entered and two paintings had been stolen. They are *Sales Girls*, by David Salle (no. 12 in this issue), and *The Eye is the First Circle*, by Lee Krasner (our no. 9), which had been cut from its 18 foot frame.

On page 8 we print a special Stolen Art Alert with additional information.

Recoveries

Soutine Stolen with Truck

L'Apprenti, *by Chaim Soutine, driven away in a stolen truck.*

With three shopping days 'til Christmas, thieves were looking for bargains on the street.

The driver of a van had just finished his delivery of newly framed paintings to the Acquavella Gallery on Manhattan's Upper East Side. He got back in the driver's seat and started his engine. But something needed adjusting at the rear of the vehicle. He got out and was at the back door when someone leapt behind the wheel and drove the van away leaving the driver standing in the road in shock.

Inside was a $2 million painting by Chaim Soutine, *L'Apprenti* (no. 73), which should have been delivered to the Beadleston Gallery. The insurance adjuster involved in the case suspects a contract theft as only a very few people knew of the delivery. However, Det. Alex Sabo, now of the NYPD Major Case Squad, says thieves whose *m.o. (modus operandi)* is theft of trucks just rove the street looking for possibilities. This one got very lucky. The van was later found abandoned, minus the painting, at 148th Street and College Road in the Bronx.

M.I.O.

Paintings, Pastels, Mixed Media Works, Watercolors

BIROLI, Renato (Italian, 1906-59). *Port of Nantes.* Oil. 90.0 x 120.0 cm. *87.155.3. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 450).

BRAUNER, Victor (Rumanian, 1903-66). *Birth of a Poet,* 1947. Wax. 52.0 x 73.0 cm. *85.62.2. Rome, Italy. Jan. 23 '84 (*IFARreports,* Jan./Feb. '85, no. 75).

BUCCI, Anselmo (Italian, 1887-1965). *Bridge over the Mateuro River.* Oil. 90.0 x 120.0 cm. *87.155.5. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 451).

CAGLI, Corrado (Italian, 1910-76). *Potter.* Oil. 120.0 x 90.0 cm. *87.155.13. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 452).

CAMPIGLI, Massimo (Italian, 1895-1971). *Three People at a Window.* Oil. 120.0 x 90.0 cm. *87.155.19. Milan, Italy. Sep. 29, '86 (*IFARreports,* Jun. '87, no. 453).

CARRA, Carlo Dalmazzo (Italian, 1881-1966). *Builders.* Oil. 120.0 x 90.0 cm. *87.155.18. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 454).

CASORATI, Felice (Italian, 1886-1963). *Head, Hands, and Miscellaneous Objects.* Oil. 120.0 x 90.0 cm. *87.155.16. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 455).

CHIRICO, Giorgio de (Italian, 1888-1978). *Vulcan's Forge.* Oil. 90.0 x 120.0 cm. *87.155.6. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 456).

DEPARO, Fortunato (Italian, 1892-1960). *A Lathe and a Loom.* Oil. 90.0 x 120.0 cm. *87.155.4. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 457).

ERNST, Max (German/French, 1891-1958). *Birth of a Cloud.* Oil on canvas. 21.5 x 15.5 cm. *85.62.3. Rome, Italy. Jan. 23 '84 (*IFARreports,* Jan./Feb. '85, no. 51).

GUIDI, Virgilio (Italian, b. 1892). *Metalworking.* Oil. 120.0 x 90.0 cm. *87.155.7. Milan, Italy. Sep. 29 '86 (*IFARreports,* Jun. '87, no. 458).

KLEE, Paul (Swiss, 1879-1940). *Classification of Passions,* 1918. Watercolor and india ink on paper. 16.0 x 24.0 cm. *85.62.1. Rome, Italy. Jan. 23 '84 (*IFARreports,* Jan./Feb. '85, no. 79).

MELCHIOR (painter) and SCHWAIGER, Lorenz (sculptor) (European, 16th Century). Two altar panels. Right wing: *Sts. Fabian, Matthew, and Stephen* (below), *Sts. Vitus, Sigmut, and Achatius* (above), and on verso: *Joachim* (above), and *The Birth of the Virgin* (below). Left wing: *Sts. Andrew, Bartholomew, and Philip* (above), and *Sts. Lawrence, Sebastian, and Stephen* (below), and on verso: *Joachim and Anna in the Temple* (above), and *The Meeting of Joachim and Anna* (below). *86.372.1-2. Kärnten, Austria. Apr. 10 '86 (*IFARreports,* Sep. '86, no. 848).

NOLDE, Emil (German, 1867-1956). *Poppies.* Watercolor on paper. 23.5 x 26.5. 90.623. Düsseldorf, Germany. Sep. 1 '90 (*IFARreports,* Dec. '90, no. 1675).

PALIZZI, Filippo (Italian, 1818-99). *At Home.* Oil on canvas. 25.0 x 39.5 cm. *85.674.19. Naples, Italy. May 16 '84 (*IFARreports,* Dec. '85, no. 1419).

PALIZZI, Filippo (Italian, 1818-99). *Trunk on an Oak.* Oil on canvas. 27.0 x 25.0 cm. *85.674.21. Naples, Italy. May 16 '84 (*IFARreports,* Dec. '85, no. 1436).

RENOIR, Pierre Auguste (French, 1841-1919). *Près d'Antibes,* 1900. Oil on canvas. 37.4 x 26.2 cm. *90.537. Zurich, Switzerland. Sep. 29 '89 (*IFARreports,* Oct. '90, no. 1364).

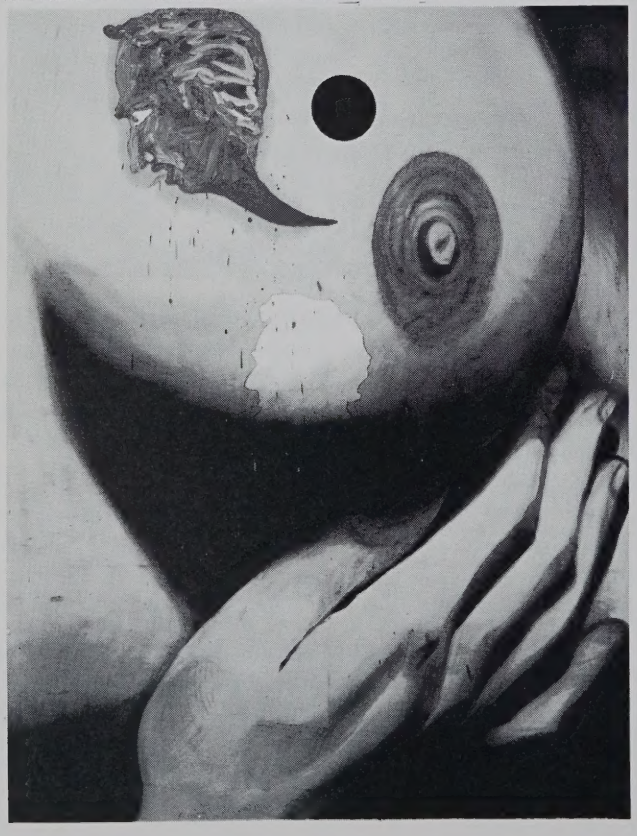
VOGELER, Heinrich Johann (German, 1872-1942). *Self-Portrait,* 1914. Oil on canvas. 35.0 x 31.0 cm. *89.161. Worpswede, Germany. Nov. 15 '88 (*IFARreports,* Jun. '89, no. 479).

Stolen Art Alert

On December 19, 1990 two 20th-century American paintings were stolen from a Manhattan gallery

LEE KRASNER · DAVID SALLE
$50,000 REWARD

is offered, subject to conditions, for their recovery.



LEE KRASNER (American, 1908-84). *The Eye is the First Circle*, 1960. Oil on canvas. 235.0 x 487.0 cm. Signed and dated in l/l. *91.105.2. New York, NY. Dec. 19 '90.

DAVID SALLE (American, b. 1952). *Sales Girls*, 1982. Oil on canvas. 264.0 x 203.0 cm. *91.105.1. New York, NY. Dec. 19 '90.

If you have any information, please call:
IFAR at (212) 879-1780,
Det. J. Keenan at (212) 374-6910
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Missing Art Alert

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Ching Dynasty, Yung-Cheng period. *Imperial Dragon Robe*, 1723-36. Cloth with silk embroidery. L. 136.0 cm. With golden dragons on a yellow ground, circular golden shapes and red bats interspersed between the dragons. *91.2. Last seen in Edmonton, Alberta, Canada; Jan. 1, '84.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 KNIGHT, Daniel Ridgway (1839-1924). *Shampoo*. Oil on canvas. 55.2 x 45.1 cm. Signed in l/l. Depicting a woman washing her hair. 91.88.5. Miami, FL. Dec. 7 '90. *Reward.*

2 MORAN, Thomas (1837-1926). *Sketch from Nature, Yosemite Valley*, 1872. Watercolor. 33.0 x 22.9 cm. Signed in l/l. *91.20. Santa Fe, NM. Oct. 27 '90.

American, 20th Century

3 DUNHAM, Carroll. Untitled, 1984. Casein pencil on wood. 66.0 x 45.7 cm. Inventory no. 12965. *91.26.1. New York, NY. Sep. 14 '90.

4 GREENAWAY, Peter. *A Walk through H Defenstration Instructions*, 1976-78. Ink and watercolor on paper. 40.6 x 31.1 cm. Inventory no. 12989. *91.26.2. New York, NY. Sep. 14 '90.

5 GREENAWAY, Peter. *A Walk through H Relief Map*, 1976-78. Mixed media on paper. 40.6 x 31.1 cm. Inventory no. 12990. *91.26.3. New York, NY. Sep. 14 '90.

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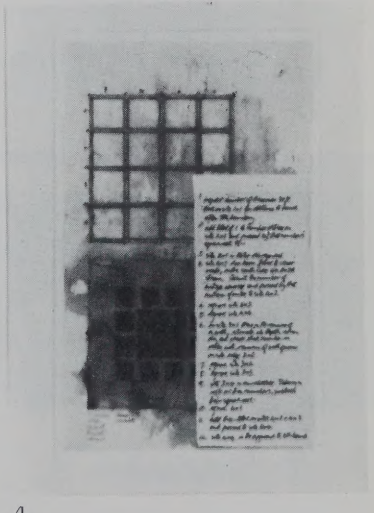

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6 JACKSON, Jones. *Home for the Holidays,* ca. 1950-60. Oil on canvas. 15.2 x 21.0 cm. *91.94.1. Los Angeles, CA. Dec. 13 '90.

7 KENT, Rockwell (1882-1971). *Monhegan Island, Maine,* 1910. Oil. Approx. 106.7 x 76.2 cm. Signed and dated in l/l. *91.73. Biddeford, ME. Oct. 1 '90.

8 KOONING, Willem de (b. 1904). Untitled, 1962. Oil on paper mounted on canvas. 73.7 x 55.9 cm. Signed in l/l: de Kooning. *91.39. New York, NY. Dec. 17 '90. *Reward.*

9 KRASNER, Lee (1908-84). *The Eye is the First Circle,* 1960. Oil on canvas. 235.0 x 487.0 cm. Signed and dated in l/l. *91.105.2. New York, NY. Dec. 19 '90. *Reward.*

10 ROSENQUIST, James (b. 1933). *Color Sketch for Artists Rights,* 1975. Mixed media collage. 73.0 x 54.0 cm. Signed and dated in l/r and titled in l/l. *91.71. Brooklyn, NY. Nov. 1 '89. *Reward.*

11 RUSCHA, Edward (b. 1937). *Harmless Dinners,* 1981. Pastel on paper. 58.4 x 73.7 cm. *91.78. Santa Monica, CA. Nov. 26 '90. *Reward.*

12 SALLE, David (b. 1952). *Sales Girls,* 1982. Oil on canvas. 264.0 x 203.0 cm. *91.105.1. New York, NY. Dec. 19 '90. *Reward.*

13 WOOD, Robert (1889-1979). *Mount of the Holy Cross,* 1942. Oil on canvas. 63.5 x 76.2 cm. Signed. *91.80. Fort Worth, TX. Oct. 8 '90.

Argentinian?, 19th Century

14 IMARQUEZ, Francisco Domingo. *Wine Taster,* 1862-1910. Oil on canvas. 12.0 x 8.0 cm. *91.59. Parana, Argentina. Jun. 23 '89.

Belgian, 20th Century

15 SAVERYS, Albert (1886-1964). *Village Street during the Winter.* Oil on board. 40.5 x 50.0 cm. Signed in l/l. *91.30. Rotterdam, The Netherlands. Dec. 22 '89.

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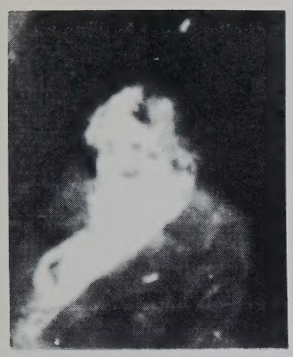

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Belgian?, 19th Century

16 ISCHAGGENY, Charles. *Stallion in a Landscape,* 1840. Oil on canvas. 74.5 x 95.0 cm. Signed and dated in l/l. One of four identical paintings removed from their frames. Also stolen, plates from each frame (9.0 x 15.0 cm.) bearing the stallion's name and inscribed: "Etalon du Haras l'Etat." *91.46. Namur, Belgium. May 3 '89.

Canadian, 20th Century

17 CHAKI, Yehuda (b. 1938). *Spring Landscape.* Oil on panel. 125.0 x 175.0 cm. Depicting multicolored vegetation in the foreground, and a lake with an island in the right background. Signed on recto and verso. *91.1 Montreal, Canada. Jun. 27 '90.

Dutch, 19th Century

18 GOOSSEN, F.J. *Meadow Landscape with Sheep.* Oil. 16.0 x 32.0 cm. *91.33.2. Loenen, The Netherlands. May 8 '90.

19 GOOSSEN, F.J. *View of Muiden Port.* Oil. 30.0 x 40.0 cm. Signed in l/l. *91.33.1. Loenen, The Netherlands. May 8 '90.

Dutch, 20th Century

20 GOLDENBELD, Johannes Hermanus (b. 1923). *Greek Landscape with Allusions to Greek Mythology.* Oil and acrylic on canvas. One of ca. 30 paintings stolen, some not signed and still unfinished, others signed "Job G" or "Job Gold." *91.32.1. De Bilt, The Netherlands. Mar. 13 '90.

21 GOLDENBELD, Johannes Hermanus (b. 1923). *Self-Portrait.* Oil and acrylic on canvas. One of ca. 30 paintings stolen, some not signed and still unfinished, others signed "Job G" or "Job Gold." *91.32.3. De Bilt, The Netherlands. Mar. 13 '90.

22 GOLDENBELD, Johannes Hermanus (b. 1923). *Still Life.* Oil and acrylic on canvas. One of ca. 30 paintings stolen, some not signed and still unfinished, others signed "Job G" or "Job Gold." *91.32.2. De Bilt, The Netherlands. Mar. 13 '90.

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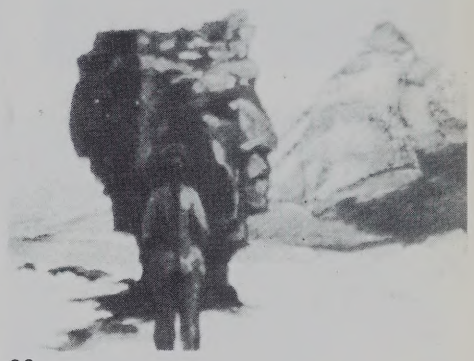

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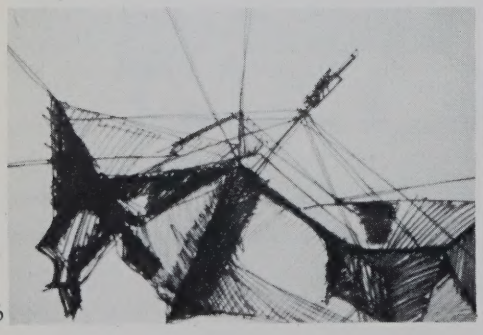

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23 HOUWER, Bibiena (b. 1960). *Still Life with Gourds on a Chair.* Oil. 85.0 x 75.0 cm. Stolen with 12 paintings and over 100 drawings by the same artist. *91.34.3. Amsterdam, The Netherlands. Mar. 23 '90.

24 HOUWER, Bibiena (b. 1960). *Still Life with Tigerlilies in a Glass Vase,* 1987. Oil. 70.0 x 50.0 cm. Signed and dated in l/r. Stolen with 12 paintings and over 100 drawings by the same artist. *91.34.2. Amsterdam, The Netherlands. Mar. 23 '90.

25 HOUWER, Bibiena (b. 1960). *A Waiter and Man in a Bar.* Oil. 140.0 x 80.0 cm. Stolen with 12 paintings and over 100 drawings by the same artist. *91.34.1. Amsterdam, The Netherlands. Mar. 23 '90.

26 STOLK, Jan (b. 1939). *Old Red Umbrella.* Mixed media on paper. 60.0 x 80.0 cm. Signed in l/r. *91.31. The Hague, The Netherlands. Apr. 1 '90.

English, 19th Century

27 HERRING, John Frederick, Jr. (1815-1907). *Farmyard Scene.* Oil on canvas. 25.0 x 36.0 cm. Signed in l/l: J.F. Herring. *91.6. Montreal, Canada. Feb. 13 '90.

28 HULK, Abraham (1813-97). *A Ship at Sea.* Oil. 30.0 x 40.0 cm. Signed in l/r. *91.38.1. Hilversum, The Netherlands. May 17 '90.

29 MANSFIELD, J. *The Echo,* 1886. Oil on canvas. 30.5 x 25.4 cm. with frame. *91.94.3. Los Angeles, CA. Dec. 13 '90.

30 ROBINS, Thomas Valentine. *The Opening of Saltash Bridge,* 1859. *91.89. Coalbrookdale, England. Nov. 1 '90.

31 WEBB, James (1825-95). *Dutch Harbor Scene.* Oil on oak panel. 21.0 x 39.4 cm. Signed. Depicting fishing boats with figures, and buildings in the background. 91.87.3. New Romney, England. Apr. 28 '83.

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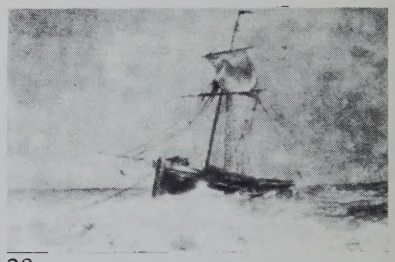

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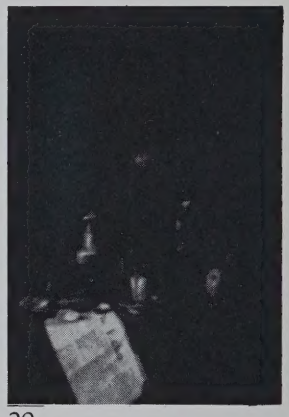

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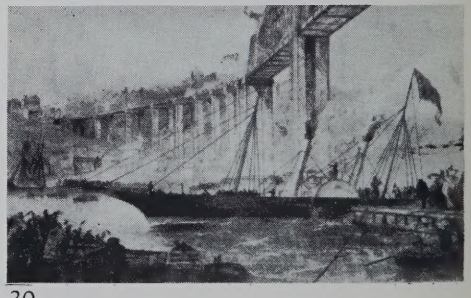

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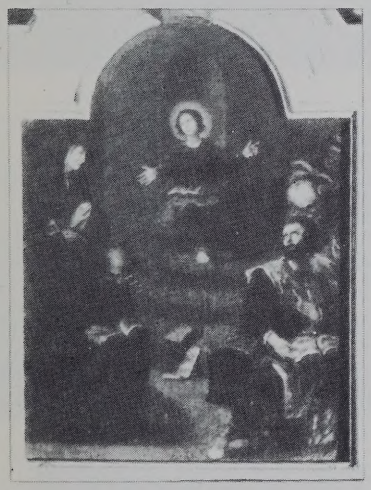

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English?, 19th Century

32 RICCI, A. *Off Duty, 1886.* Oil on canvas. 38.1 x 27.9 cm. with frame. Signed in l/l. *91.94.2. Los Angeles, CA. Dec. 13 '90.

European, 19th Century

33 Unknown. *Peasants with Corn Sheaves.* Oil on canvas. 20.0 x 30.0 cm. Signed illegibly in l/l. *91.38.2. Hilversum, The Netherlands. May 17 '90.

Flemish, 17th Century

34 Unknown. *Christ among the Doctors in the Temple,* ca. 1680. Oil on canvas laid down on oak panel. 32.5 x 29.0 cm. Stolen with 91.57.1 & 2, forming a reredos or Mysteries of the Rosary. *91.57.3. Limbourg, Belgium. Sep. 15 '82.

35 Unknown. *The Crown of Thorns,* ca. 1680. Oil on canvas laid down on oak panel. 30.0 x 23.5 cm. Stolen with 91.57.2 & 3, forming a reredos or Mysteries of the Rosary. *91.57.1. Limbourg, Belgium. Sep. 15 '82.

36 Unknown. *Presentation in the Temple,* ca. 1680. Oil on canvas laid down on oak panel. 30.5 x 24.5 cm. Stolen with 91.57.1 & 3, forming a reredos or Mysteries of the Rosary. *91.57.2. Limbourg, Belgium. Sep. 15 '82.

French, 17th Century

37 Unknown. *St. Matthew Writing the Gospel.* Oil on canvas. 70.0 x 90.0 cm. *91.5. Joigny, France. Oct. 18 '89.

French, 18th Century

38 Unknown. *Adoration of the Shepherds.* Oil on panel. 115.0 x 87.0 cm. *91.61.1. Nogent l'Artaud, France. May 12 '90.

39 Unknown. *The Virgin as Queen of Heaven, Adored by Cherubs and Two Saints.* Oil on canvas. From a reredos-tabernacle. *91.15. Cagnano, Corsica, France. Mar. 30 '90.

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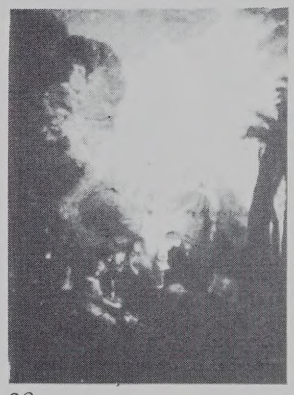

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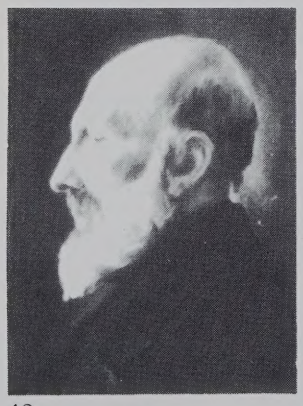

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French, 19th Century

40 BELLAGE, Hippolyte. *Battle*, 1850. Oil on canvas. 54.6 x 64.8 cm. Signed with initials and dated. Some restoration, primarily in l/l. 91.25.3. New York, NY. Nov. 25 '90.

41 COROT, Camille Jean Baptiste (1796-1875). *Boatman at Dusk.* Oil on canvas. 52.7 x 36.8 cm. Signed in l/l: Corot. Depicting a pond with a figure in a boat in the foreground. 91.88.1. Miami, FL. Dec. 7 '90. *Reward.*

42 COROT, Camille Jean Baptiste (1796-1875). *Evening in Normandy.* Oil on board. 24.8 x 34.0 cm. Signed and titled. 91.24. New Hope, PA. Sep. 14 '90.

43 GROLLERON, Paul Louis Narcisse (1848-1901). *Rest on the March.* Oil on canvas. 54.6 x 36.8 cm. Depicting a group of soldiers in full gear, resting by the side of the road. 91.88.2. Miami, FL. Dec. 7 '90. *Reward.*

44 HERRMANN-LÉON, Charles (1838-1908). *Gossip.* Oil on canvas. 26.7 x 34.3 cm. Signed in l/l, depicting two priests in red robes sitting on a bench, conversing. 91.88.3. Miami, FL. Dec. 7 '90. *Reward.*

45 HUET, Paul (1803-69). *Les Moulins près de la Glacière.* Oil on card. 23.0 x 31.0 cm. Illegible monogram in l/r. *91.42. Paris, France. Jul. 4 '90.

46 JACQUE, Charles Émile (1813-94). *Shepherd and Flock by a Pool.* Oil on canvas. 69.2 x 49.5 cm. Signed in l/l. Depicting a shepherd at left and a flock of sheep at lower right. 91.88.4. Miami, FL. Dec. 7 '90. *Reward.*

47 RENOIR, Pierre Auguste (1841-1919). *Still Life with Bananas.* Oil on canvas. 16.0 x 24.0 cm. Bearing artist's initials in l/l. *91.22. Cannes, France. Aug. 27 '90. *Reward.*

48 RIBOT, Théodule Augustin (1823-91). *The Crucifixion.* Oil on panel. 37.0 x 24.0 cm. Faint inscription in l/l: "À mon ami." Painted inscription on verso: "INV. 3615." *91.45. Paris, France. May 23 '89.

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49 RODIN, René François Auguste (1840-1917). *Jean-Baptiste Rodin.* Oil on canvas. 40.0 x 30.0 cm. *91.43. Paris, France. May 26 '90.

50 WORMS, Jules (1832-1924). *The Quiet Serenade.* Oil on panel. 35.6 x 26.0 cm. Signed in l/l. Depicting a group of figures and a man playing the guitar. 91.88.7. Miami, FL. Dec. 7 '90. *Reward.*

French, 20th Century

51 BRAYER, Yves (b. 1907). *An Andalusian Village*, 1962. Oil on canvas. 100.0 x 81.0 cm. Dominant colors are orange, white, and dark blue. *91.55.1. Cordes, France. Feb. 3 '89.

52 BRAYER, Yves (b. 1907). *The Fort in Denia, Spain*, 1955. Oil on canvas. 81.0 x 100.0 cm. Signed in l/r. *91.55.2. Cordes, France. Feb. 3 '89.

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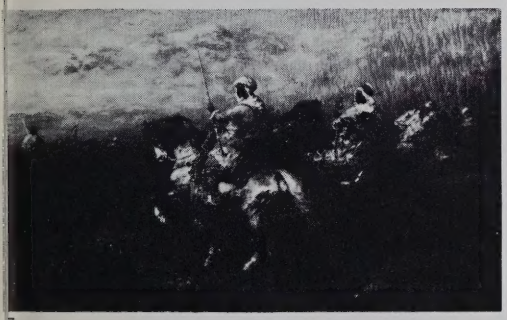

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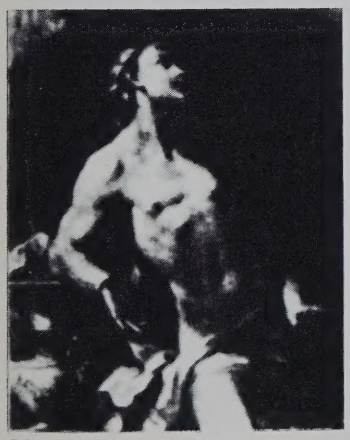

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53 FRANÇOIS, Robert. *Boats at Harbor at Night*, 1973. Oil on board. 33.0 x 41.0 cm. Looming shapes of two small boats in foreground, one with a white sail the other yellow. Dominant colors, dark blue and black. Signed and dated in l/r and also on verso. *91.102. Paris, France. Mar. 1 '80.

German, 17th Century

54 Unknown. *Crucifixion*, ca. 1600. Oil on panel. 100.0 x 76.0 cm. *91.70. Pattenberg, Germany. May 1 '89.

German, 19th Century

55 NOLDE, Emil (1867-1956). *Der Feriengast*. Oil. Approx. 61.0 x 55.9 cm. Depicting a bust-length figure of a man wearing a hat with a large bow, painted in bright tones of orange and red. 91.96. Manheim, Germany. Jan. 1 '39.

56 OLIVIER, Ferdinand Johann Heinrich von (1785-1841). *At the Spring*, 1825. Oil on canvas. 14.5 x 22.5 cm. Monogrammed in l/l: FO, and dated. *91.14. Lübeck, Germany. Mar. 1 '90.

57 SCHREYER, Adolf (1828-99). *Arab Horseman*. Oil on canvas. 45.7 x 78.7 cm. *91.88.6. Miami, FL. Dec. 7 '90. *Reward.*

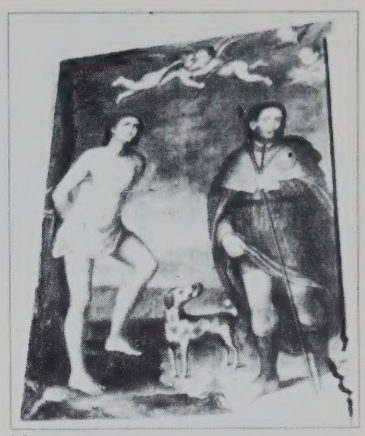
Italian, 15th Century

58 PINTURICCHIO, Bernardino Betti, Attr. to (1454-1513). *Virgin and Child*. Tempera on panel. 84.0 x 54.0 cm. Depicting a landscape with a lake in the background. 91.16. Perugia, Italy. Oct. 2 '90.

Italian, 17th Century

59 SOLE, Giovanni Giuseppe dal (1654-1719). *Amor verso Dio*. Oil on paper. 29.0 x 23.0 cm. Painted to resemble a page in a book, the upper half with printed characters. Inscribed on verso with title and: "del Sig. Gio. Giuseppe del Sole - 1705." *91.7. Lerici, Italy. May 19 '88.

60 Unknown. *Sts. Sebastian and Roch*. Oil on canvas. 157.0 x 115.0 cm. With a green background. *91.66. Castellareno, Italy. Jun. 12 '89.



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Italian, 18th Century

61 BATONI, Pompeo Girolamo, Attr. to (1708-87). *Pope Clement XIV*. Oil on canvas. 121.9 x 91.4 cm. *91.84. Amenia, NY. Sep. 22 '90. *Reward.*

62 GUARDI, Giacomo (1764-1835). *View of Santa Maria della Salute, Venice*. Oil on board. 27.9 x 25.4 cm. with frame. Forms a pair with 91.87.2. 91.87.1. New Romney, England. Apr. 28 '83.

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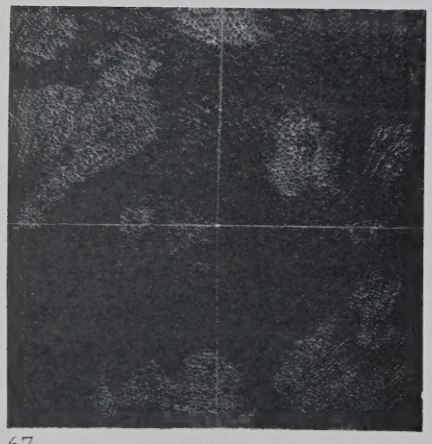

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63 GUARDI, Giacomo (1764-1835). *View of the Bridge of Sighs, Venice.* Oil on board. 27.9 x 25.4 cm. with frame. Forms a pair with 91.87.1. 91.87.2. New Romney, England. Apr. 28 '83.

64 Unknown. *Sts. Thomas and Matthew Adoring the Madonna and Child.* Oil on canvas. *91.4. Salerno, Italy. Nov. 25 '89.

Italian, 18th-19th Century

65 CANALETTO, Antonio Canal, Copy after. *View of the Grand Canal, Venice.* Oil on canvas. 68.5 x 99.5 cm. *91.76.3. London, England. Nov. 25 '90.

Italian, 20th Century

66 APREA, Giuseppe (b. 1879). *Our Lady of Providence.* Oil on panel. 70.0 x 60.0 cm. Gilt frame inlaid with topaz, inscribed at base: "Posuerunt me custodem." *91.67. Naples, Italy. Jul. 21 '87.

Latin American, 20th Century

67 GOERITZ, Matias. Untitled, ca. 1970. Mixed media work with polychromed copper on wood. 70.0 x 70.0 cm. Signed on verso. *91.25.2. New York, NY. Nov. 25 '90.

Mexican, 19th-20th Century

68 CLAUSELL, Joaquin?. *Landscape.* Oil on board. 28.2 x 35.6 cm. *91.25.4. New York, NY. Nov. 25 '90.

69 CLAUSELL, Joaquin?. *Landscape.* Oil on board. 23.5 x 30.8 cm. *91.25.5. New York, NY. Nov. 25 '90.

Mexican, 20th Century

70 GERZSO, Gunther (b. 1915). *Azul-Rojo-Blanco,* 1973. Acrylic on paper. 41.0 x 43.7 cm. Signed, titled, and dated twice: "73" and "Sept. 17, 1973." *91.25.1. New York, NY. Nov. 25 '90.

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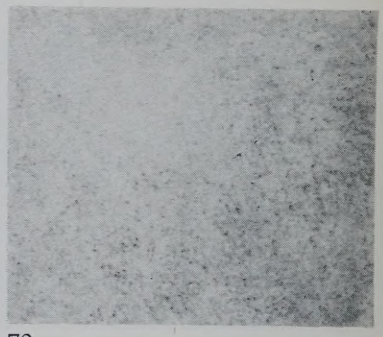

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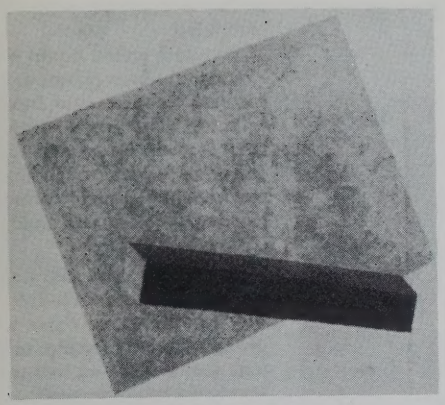

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Russian, 20th Century

71 BURLJUK, David, Attr. to (1882-1964). *Portrait of a Lady with a Red Belt,* 1914. Oil on canvas. 100.0 x 81.0 cm. Dated. *91.76.2. London, England. Nov. 25 '90.

72 MALEVICH, Kasimir (1878-1939). *Suprematist Composition,* 1919. Oil on canvas. 42.5 x 49.0 cm. Dated; red rectangle on white with a black bar. *91.76.1. London, England. Nov. 25 '90.

73 SOUTINE, Chaim (1894-1943). *L'Apprenti,* ca. 1926-27. Oil on canvas. 101.5 x 69.8 cm. Signed in l/r: Soutine. Pierre Courthion. *Soutine, Peintre de dechirant,* Lausanne, 1972, p. 256, no. 256-B. *91.95. New York, NY. Dec. 21 '90. *Reward.*

Spanish, 17th Century

74 VELASQUEZ, Diego, Attr. to (1599-1660). *Portrait of a Youth.* Oil on canvas. Approx. 73.5 x 58.0 cm. *91.77. Elmira, NY. Oct. 6 '45. *Reward.*

Swiss, 19th Century

75 VALLOTTON, Felix Edouard (1865-1925). *Notre Dame Cathedral Seen from the Quai de la Tournelle.* Oil on canvas. 14.0 x 25.0 cm. Inventory no. P 2000. *91.9. Paris, France. May 23 '90.

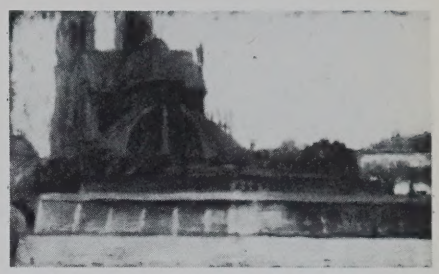
Prints, Drawings

American, 20th Century

76 GREENAWAY, Peter. *Vaux from Head to Book,* 1989. Pencil on card. 43.2 x 30.5 cm. Inventory no. 12992. *91.26.4. New York, NY. Sep. 14 '90.

Flemish, 16th Century

77 Unknown. *De Hennentaster.* Intaglio engraving. 23.5 x 16.8 cm. Signed: HSD.F and inscribed "En Vuilt Mijn Hinneken Niet Te Seer Genaeken Het Soude Lichtelijk Aen De Sprou Geraeken" at the base. Marked "II M/316" in pencil. *91.13. Ghent, Belgium. Dec. 16 '86.



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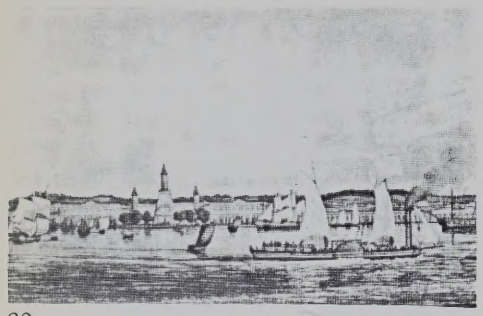
French, 18th Century

78 REDOUTÉ, Pierre Joseph (1759-1840). *Leocoium Aestivum,* 1802-16. Stipple engraving. Approx. 40.6 x 55.9 cm. Folio from *Les Liliacées* series. Depicting a botanical image, in a green and blue French matt with a gold frame. Inscribed with artist's name, title, and plate no. 167. 91.21.5. New Orleans, LA. Oct. 3 '90. *Reward.*



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79 SAINT-AUBIN, Gabriel Jacques de (1724-80). *Les Chaines, Spectacle des Tuileries*, 1760. Etching. 12.0 x 23.0 cm. Monogrammed. Inscribed with title and date in l/c. Inscribed below image with artist's name, date, and: "Epreuve à l'eau forte pure d'un premier état non décrit avant les traveaux à la pointe sêche aquarellée par le maître et signée de ses initiates." *91.12. Paris, France. Jun. 23 '90.

French, 19th Century

80 GARNERAY, Ambroise-Louis (1783-1857). *View of New Orleans*, 1824. Hand-colored engraving and aquatint. Folio size. Artist's proof. *91.21.1. New Orleans, LA. Oct. 3 '90. *Reward.*

81 TRAVIES, Edouard (b. 1809). *La Chardonneret*, ca. 1860. Hand-colored lithograph. Approx. 40.6 x 55.9 cm. Depicting birds in a natural landscape setting, in a French matt with a black and gold frame. Signed and inscribed with title and plate no. 49. 91.21.3. New Orleans, LA. Oct. 3 '90. *Reward.*

82 TRAVIES, Edouard (b. 1809). *La Lavandière*, ca. 1860. Hand-colored lithograph. Approx. 40.6 x 55.9 cm. Depicting birds in a natural landscape setting, in a French matt with a black and gold frame. Inscribed with title and plate no. 54. 91.21.4. New Orleans, LA. Oct. 3 '90. *Reward.*

83 TRAVIES, Edouard (b. 1809). *La Moustache*, ca. 1860. Hand-colored lithograph. Approx. 40.6 x 55.9 cm. Depicting a bird in a natural landscape setting, in a green linen matt with a wood veneer frame. Signed and inscribed with title and plate no. 43. 91.21.2. New Orleans, LA. Oct. 3 '90. *Reward.*

Japanese, 20th Century

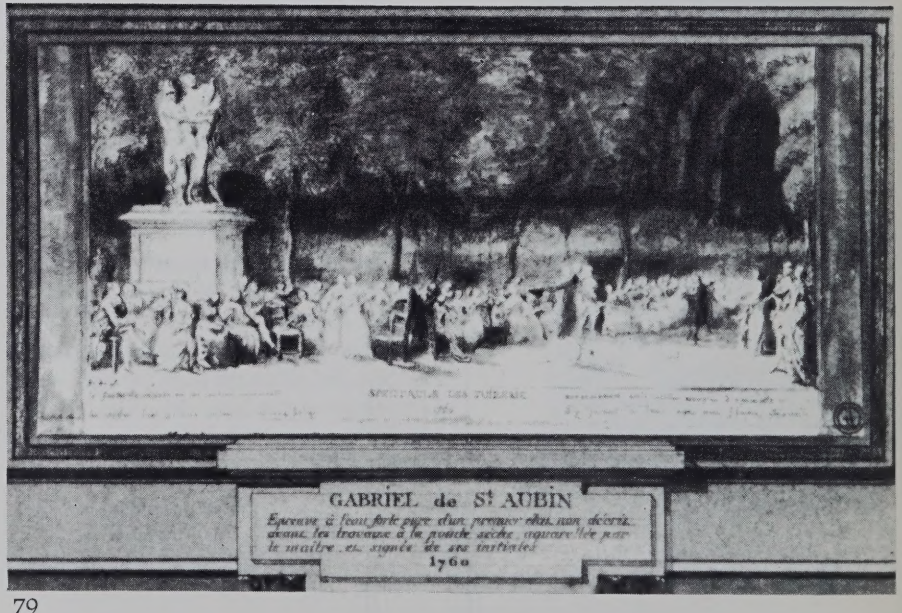
84 MORI, Yoshitoshi. *A Boss*, 1977. Woodcut and color stencil print. 72.0 x 91.0 cm. Signed, dated, and stamped; edition no. 18/50. *91.27.3. College Park, MD. Oct. 7 '90.

85 MORI, Yoshitoshi. *RYU (Dragon)*. Ink on paper. 63.5 x 47.6 cm. Signed and stamped. Photograph cropped. *91.27.1. College Park, MD. Oct. 7 '90.

86 MORI, Yoshitoshi. *Taira No Tomomori (Genji Samurai)*, 1985. Woodcut and color stencil print. 111.8 x 72.4 cm. Signed, stamped, and dated. Edition no. 11/30. *91.27.2. College Park, MD. Oct. 7 '90.

Latin American?, 20th Century

87 ALMARAZ, Carlos. *Echo Park, Left Side*, 1989. Serigraph on paper. 87.6 x 134.6 cm. Signed in l/r. *91.100.6. Studio City, CA. Oct. 20 '90.



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88 ALMARAZ, Carlos. *Echo Park, Right Side*, 1989. Serigraph on paper. 87.6 x 134.6 cm. Signed in l/r. *91.100.7. Studio City, CA. Oct. 20 '90.

89 ALMARAZ, Carlos. *Fools Paradise*, 1986. Silkscreen. 121.3 x 76.2. cm. Signed and dated: Feb. 20, 1986, in l/r. Edition no. 90/90. *91.100.2. Studio City, CA. Oct. 20 '90.

90 ALMARAZ, Carlos. *Laughing and Crying*, 1987. Serigraph. 84.2 x 121.9 cm. Signed in l/l. *91.100.4. Studio City, CA. Oct. 20 '90.

91 ORLANDO, Agudelo-Botero. *Herencia*, 1986. Hand-pulled silk screen. 96.5 x 96.5 cm. *91.100.3. Studio City, CA. Oct. 20 '90.

92 ORLANDO, Agudelo-Botero. *Hermitana*, 1986. Hand-pulled silkscreen. 96.5 x 96.5 cm. *91.100.1. Studio City, CA. Oct. 20 '90.

93 ORLANDO, Agudelo-Botero. *Silent Passions*, 1985. Serigraph on canvas. 91.4 x 91.4 cm. *91.100.5. Studio City, CA. Oct. 20 '90.

Russian/French, 20th Century

94 CHAGALL, Marc (1887-1985). *La Grande Corbeille de Fruits*, 1975. Color lithograph. 68.0 x 54.0 cm. Signed in l/r, numbered 37/50 in l/l. *91.41. Vancouver, Canada. Jun. 6 '90.

Spanish, 20th Century

95 MIRÓ, Joan (1893-1983). *Marti i Pol*, 1980. Color etching and aquatint. 90.0 x 70.0 cm. Signed: Miró, and numbered 23/50. 91.106.1. New York, NY. Dec. 30 '90.

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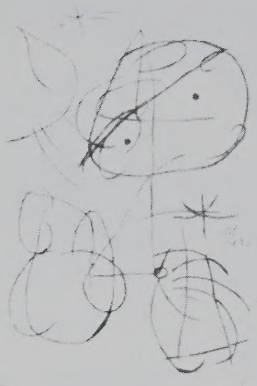

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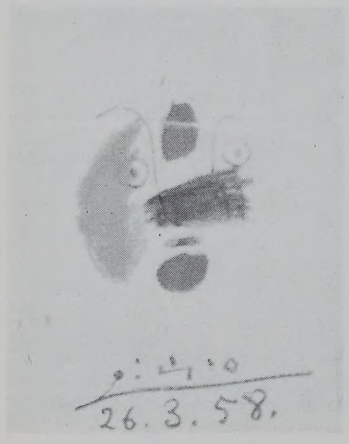

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96 MIRÓ, Joan (1893-1983). *Personnage Pissant à . . .*, 1979. Crayon on paper. 34.0 x 24.0 cm. Signed on recto and verso. 91.106.2. New York, NY. Dec. 30 '90.

97 PICASSO, Pablo Ruiz (1881-1973). *Etude de Visage*, 1955. Black ink on tracing paper. 55.0 x 73.0 cm. Mounted on a plexiglas support, framed with a strip of pale wood. *91.10.1. Marseilles, France. Jan. 19 '90.

98 PICASSO, Pablo Ruiz (1881-1973). *Tête*, 1958. Colored wax crayons on paper. 26.7 x 20.9 cm. Signed and dated: 26.3.58. *91.82. CA. Oct. 31 '90.

99 PICASSO, Pablo Ruiz (1881-1973). *Tête de Faune*, 1955. Black ink on a blue ink background on tracing paper. 55.0 x 73.0 cm. Mounted on a plexiglas support, framed with a strip of pale wood. *91.10.3. Marseilles, France. Jan. 19 '90.

100 PICASSO, Pablo Ruiz (1881-1973). *Tête de Femme*, 1955. Red, green, and black ink on tracing paper. 73.0 x 55.0 cm. Mounted on a plexiglas support, framed with a strip of pale wood. *91.10.2. Marseilles, France. Jan. 19 '90.

Sculpture

American, 20th Century

101 BEDOYA, Julian. *Vigilante*, 1986. Bonded brass. 36.8 x 30.5 x 35.6 cm. Signed and dated. *91.18. Sunnyside, NY. Nov. 7 '90.

Belgian, 19th Century

102 DILLENS, Julien (1849-1904). *Le Marchand de Laine*. Bronze. 39.5 x 13.5 x 10.5 cm. Signed on the base: "Jul. Dillens." No. B 229 609 in the Institut Royal du Patrimoine Artistique, Brussels. *91.64. Brussels, Belgium. Jun. 29 '90.

Belgian, 20th Century

103 CANNEEL, Jean (1899-1963). *Four Children Dancing*. Bronze. Ht. 75.0 cm. Base 40.0 x 40.0 cm. Artist's name inscribed on base. *91.11. Turnhout, Belgium. Oct. 30 '89.

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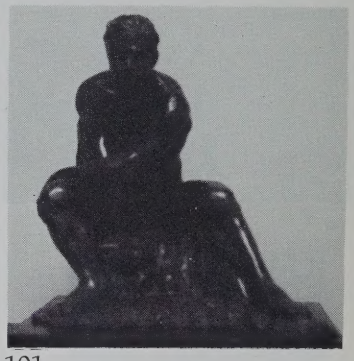

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Chinese?, 20th Century

104 JIANG TIE FENG. *Mermaid*, 1987. Bronze with green patina and gilt. 44.0 x 43.0 x 23.0 cm. Numbered 142/199. *91.36.1. Amsterdam, The Netherlands. Jul. 5 '90.

105 JIANG TIE FENG. *Mountain Ghost*, 1989. Gilded bronze. 40.5 x 48.3 x 23.0 cm. Numbered 198/225. *91.36.2. Amsterdam, The Netherlands. Jul. 5 '90.

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Ecuadorian, 18th Century

106 Legarda School. *Virgin Mary.* Polychromed wood. 150.0 x 80.0 cm. Weight approx. 65 kg. Wearing a silver crown in the form of a half-moon, pleated white robe with pink flowers and green leaves, a long string of pearls, draped with a dark blue cloth lined in red. *91.58.3. Lictor, Ecuador. Mar. 5 '90.

107 Unknown. *Infant Jesus.* Polychromed wood. 63.0 x 32.0 cm. Wearing a long brown pleated robe with red collar, sash, and sleeve edges. *91.58.1. Lictor, Ecuador. Mar. 5 '90.

108 Unknown. *St. Joseph.* Polychromed wood. 62.0 x 28.0 cm. Wearing a green pleated robe with golden floral decorations, draped with a brown cloth lined in red. *91.58.2. Lictor, Ecuador. Mar. 5 '90.

English, 17th-18th Century

109 NOST, Jan van. *Cherub.* Lead. Ht. 81.3 cm. One of a pair which surmounted gate posts. The figure leaning on a shield having the crest of Fletcher of Hutton-in-the-Forest, a horse's head. *91.75.1. Cumbria, England. Dec. 1 '90. *Reward.*

110 NOST, Jan van. *Goddess.* Lead. The left leg severed at the calf. *91.75.2. Cumbria, England. Dec. 1 '90. *Reward.*

English, 20th Century

111 SCOTT, K. *Mask Portrait.* Bronze. Broken from the pedestal. *91.91. London, England. Sep. 24 '90.

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Flemish, 13th Century

112 Unknown. *Notre Dame du Val des Écoliers.* Polychromed wood. Ht. 83.0 cm. x diam. of base 26.0 cm. Listed under Nos. B 139504 and B 139503 at the Institut Royal du Patrimoine Artistique, Brussels. *91.8. Liège, Belgium. Jan. 25 '90.

French, 15th Century

113 Unknown. *Virgin of Lausanne.* Polychromed wood. *91.68. Pontarlier, Doubs, France. Oct. 13 '89.

French, 16th Century

114 Unknown. *St. Hubert.* Polychromed wood. Approx. ht. 81.0-100.0 cm., classified as a historical monument on 1 July 1975. *91.60. St. Just-en-Brie, France. Jul. 23 '90.

115 Unknown. *St. John the Baptist Holding a Lamb.* Dark oak. Ht. 40.0 cm. *91.65. Montbenoit, France. Feb. 17 '90.

French, 18th Century

116 Unknown. *St. Roch.* Polychromed oak. Ht. 61.0 cm. with base. *91.62.1. Cuency Presbytery, France. Jun. 26 '90.

117 Unknown. *Virgin and Child.* Polychromed oak. Ht. 88.0 cm. Child's arm severed at elbow. *91.62.2. Cuency Presbytery, France. Jun. 26 '90.

French, 19th Century

118 MATISSE, Henri (1869-1954). *Bust of a Young Woman,* 1906. Bronze. Ht. 16.0 cm. Ht. of base 2.5 cm. Stamped: "Cire/C. Valsuani/Perdue/Bronce, M 126 9/10." May bear inventory no. 1978.6. *91.63. Bern, Switzerland. Apr. 16 '90.

Italian, 19th Century

119 LAPINI, Cesare (b. 1848). *Amor della Terra,* 1884. Marble. Approx. ht. 70.0 cm. Signed and dated. May have one damaged finger. *90.298.8. Family Capriolo, Rosario, Argentina. Apr. 1 '86. *Reward.*

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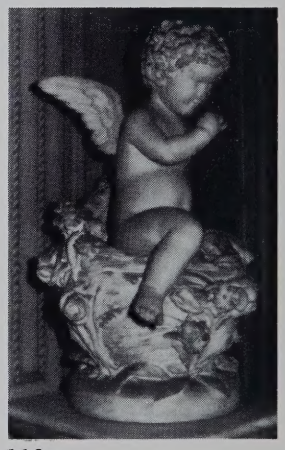

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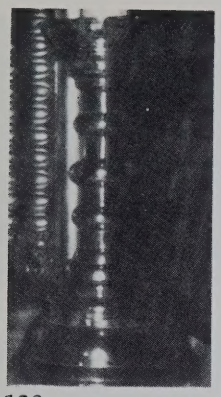
Decorative Arts



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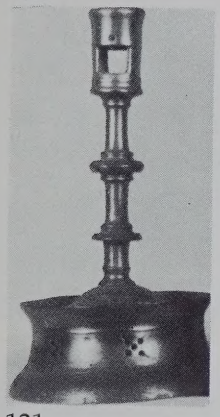

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Candlesticks, Candelabra, Lamps

120 Danish, 17th century. Pair of candlesticks, ca. 1600. Bronze. Ht. 44.5 x diam. 25.0 cm. Yellow-colored. Both bearing the inscription: "Nodebo Kirke, 7429." *91.54. Noedebo, Denmark. Feb. 22 '90.

121 Flemish?, 14th century? Candlestick. Brass. Ht. 20.0 cm. With a small hole drilled in the tip. No. 134919 in the Institut Royal du Patrimoine Artistique, Brussels. *91.53. Belgium. Jul. 19 '83.

122 Flemish?, 15th-16th century. Candlestick. Brass. 36.0 x 14.0 cm. No. 134917 in the Institut Royal du Patrimoine Artistique, Brussels. *91.69. Belgium. Nov. 16 '83.

123 Ts'ing Dynasty. Chinese, 18th century. Pair of three-armed candelabra, *Aux coqs*, 1745-49. Enamelled and polychromed porcelain and biscuit. 34.0 x 28.0 cm. Each in the form of a cock surrounded with porcelain flowers, with dominant tones of turquoise, blue, and red, the arms with gilt bronze leaves, on a gilt bronze base with a foliate design. *91.47.1. Paris, France. Jul. 15 '89.

124 WERUM, Christian. Danish, 18th century. Pair of three-armed candelabra, 1774. Silver. Embossed with floral and foliate designs. *91.49.1. Virum, Denmark. Apr. 5 '90.

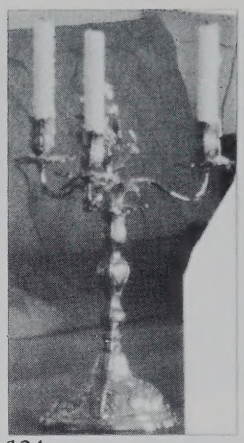
Ceramics, Pottery, Porcelain

125 DERBY Porcelain Factories. English, 18th century. *A French Shepherd and Shepherdess.* Porcelain. *91.90.1. Ilkley, England. Oct. 1 '90.

126 MEISSEN Porcelain Factory. German, 18th century. Figurine of *Venus Holding Cupid.* Porcelain with gilt bronze base. Ht. 23.0 cm. Venus is seated having a white gilt-edged cloth with a gilt leaf design over her lap, holding Cupid with gilded wings, surrounded by green foliage and multicolored flowers. *91.47.3. Paris, France. Jul. 15 '89.

Clocks, Timepieces, Watches

127 ASFELIN. English, 18th century. Mantle clock. Black lacquer case. Made in London. *91.92. Hampshire, England. Oct. 1 '90.



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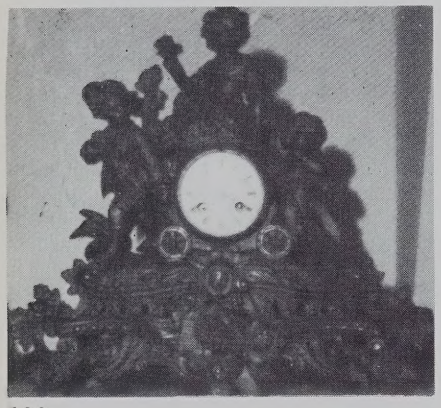

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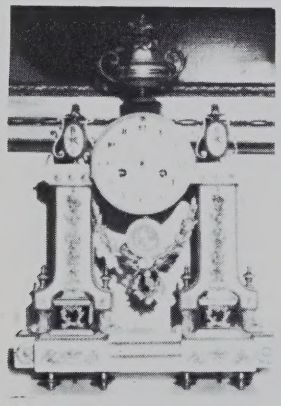

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128 French, 19th century. Mantle clock. Gilded. Approx. ht. 53.0 cm. Surmounted with figure of Napoleon on horseback and inscribed (in French): "Homage to Napoleon in memory of the victory at Ulm." *91.38.6. Hilversum, The Netherlands. May 17 '90.

129 French, 19th century. Mantle clock. Bronze. Surmounted with figures of three children, one pulling a cart that supports the clockface. *91.38.7. Hilversum, The Netherlands. May 17 '90.

130 French, 19th century. Mantle clock. Brass and marble with ormolu. White dial by Piolaine, Paris, in brass drum case on white marble column supports with ormolu beading and foliate decoration, with finials and oval medallions above in lyre-shaped surrounds with ormolu beading and berries, the whole surmounted by a two-handled marble and ormolu urn with fruit and foliage, on a shaped base. *91.29.1. London, England. Oct. 19 '90.

131 French, 19th century. Mantle clock. Bronze. The clock face surmounted by a scene of a soldier on horseback slaying a tiger. *91.35. Schijndel, The Netherlands. May 2 '90.

132 MEISSEN Porcelain Factory. German, 18th century. Clock, *L'Enfant au Cabriolet.* Porcelain with white enamel clock face. Ht. 31.4 cm. In the form of a child dressed in a pink frock coat, holding a crown of flowers, seated in a gilt bronze coach, with two horses. Inscribed on the clock face: "Moisy," and "A Paris." *91.47.2. Paris, France. Jul. 15 '89.

133 RABBY. French, 19th century. Bracket clock. Dark red tortoiseshell veneer with brass inlay and ormolu. Ht. 76.2 cm. excluding bracket (not stolen). Signed: Rabby Paris. Restored. *91.99. London, England. Aug. 1 '90. *Reward.*

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Folk Art

134 American, 19th century. Carousel horse weathervane with directionals. Full-bodied metal. L. 121.9 cm. Dec. 1 '90. *Reward.*

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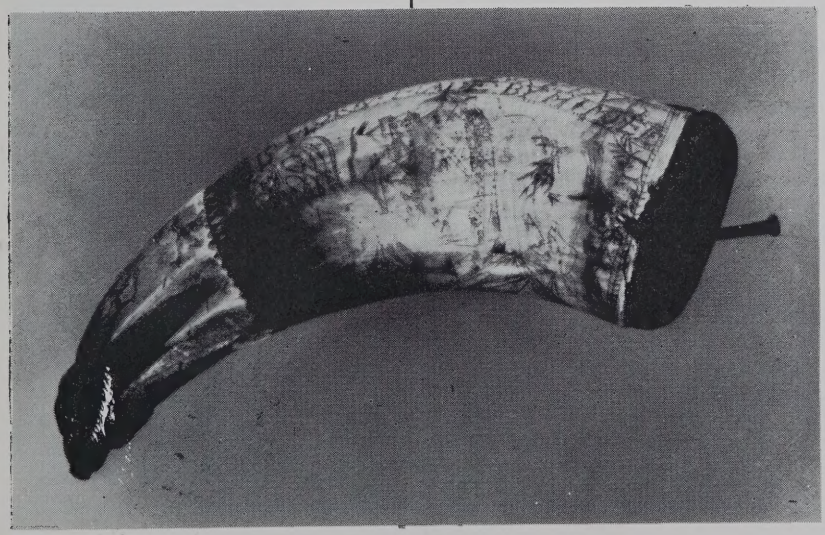
135 American, 19th century. Weathervane in the form of a steer. Copper. 48.3 x 81.3 cm. Removed from the spindle. Stamped on the right flank: "A.J. Harris Foundry." *91.23. Nov. 6 '90. *Reward.*

136 CONKLING, Joseph Stratten (1739-99). American, 18th century. Powder horn, 10 Feb. 1790. Ivory. L. 23.5 cm. x diam. 7.5 cm. Inscribed: "Sagg Harbor: Feb. 10, 1796/Stratten Conkling/His horn. Made by himself." *91.83. East Hampton, NY. May 1 '90. *Reward.*

Furniture, Accessories

137 Dutch, 18th century. Card table. Walnut with marquetry. W. 83.8 cm. The top decorated with vases of flowers and scrolling foliage, with projecting rounded corners, the interior with coral inlaid candlestands and money walls, the frieze containing a single drawer. On plain legs with cubed feet. *91.29.3. London, England. Oct. 19 '90.

138 English, 18th century. Bureau. Walnut with oak-lined ink well. Approx. ht. 28.0 cm. With original brass handles and later bracketed feet; with concave drawers, herringbone-lined edging, and secret drawers on the reverse of the central cupboard. Some restoration at the hinges. *91.98. Chipping Norton, England. Nov. 13 '90.



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139 French, 18th century. Louis XVI semi-circular console table, 1774-92. Wood. With a cross-piece and carved, floral frieze. *91.61.2. Nogent l'Artaud, France. May 12 '90.

140 French, 19th century. Écritoire, 1830-48. Kingwood with inlay. W. 68.6 cm. With bombé ends and slope front, the latter having central inlaid shaped shield with seven-pearl crown and foliate monogram, ormolu foliate scroll surrounds and mounts, the slope front enclosing drawers and compartments, sunk within a sliding top, on four slender cabriole supports with ormolu foliate and floral mounts at knees, apron, and feet. *91.29.2. London, England. Oct. 19 '90.

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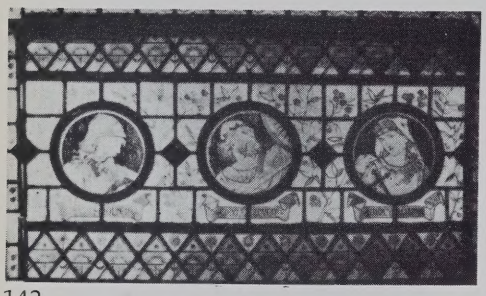

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141 WRIGHT, Frank Lloyd (1897-1959). American, 20th century. Barrel chair, 1905. Quarter sawn oak. 81.3 x 58.4 x 61.0 cm. *91.104. Buffalo, NY. Dec. 20 '90. *Reward.*

Glass

142 English, 19th century. Window panel. Stained glass. 84.0 x 130.0 cm. With medallions portraying characters from the Arthurian legends. One of a pair stolen. *91.93. Kent, England. Nov. 1 '90.

Gold

143 GERRARD, Jas, Studio of. English, 19th century. Trophy cup, 1887. Gold. Ht. 58.4 cm. Weight 2,976.75 grams. Inscribed: "Ascot Gold Cup 1888." The stem in the form of a woman, holding the cup with floral decoration, openwork rim, and detachable cover. Made in London. *91.50. Norelands, Ireland. Jun. 3 '90.

Icons

144 Greek. *Christ Blessing.* Tempera on panel. 105.0 x 75.0 cm. 91.17.5. Vlohos, Kardista, Greece. Feb. 10 '90.

145 Greek. *St. Anthanassius.* Tempera on panel. 100.0 x 65.0 cm. Half-length. 91.17.1. Vlohos, Kardista, Greece. Feb. 10 '90.

146 Greek. *St. George on Horseback.* Tempera on panel. 100.0 x 65.0 cm. 91.17.2. Vlohos, Kardista, Greece. Feb. 10 '90.

147 Greek. *St. John the Baptist.* Tempera on panel. 105.0 x 75.0 cm. The saint standing, with a small scene of his beheading in l/l. 91.17.6. Vlohos, Kardista, Greece. Feb. 10 '90.

148 Greek. *St. Vassilios.* Tempera on panel, with a silver halo. 105.0 x 75.0 cm. 91.17.3. Vlohos, Kardista, Greece. Feb. 10 '90.

149 Greek. *Virgin and Child.* Tempera on panel. 105.0 x 75.0 cm. The Virgin holding Christ in her left arm. 91.17.4. Vlohos, Kardista, Greece. Feb. 10 '90.

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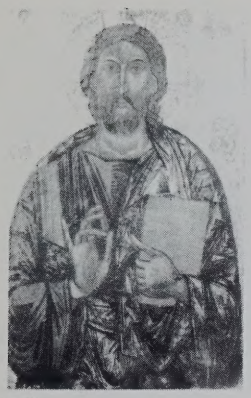

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150 Greek or Russian, 18th century. *A Saint.* Tempera on panel. Approx. 12.0 x 8.0 cm. *91.38.3. Hilversum, The Netherlands. May 17 '90.

151 Greek or Russian, 18th century. *St. Matthew.* Tempera on panel. *91.38.5. Hilversum, The Netherlands. May 17 '90.

152 Greek or Russian, 18th century. *Virgin and Child.* Tempera on panel. Approx. 15.0 x 10.0 cm. *91.38.4. Hilversum, The Netherlands. May 17 '90.

153 Greek, 17th century. *Christ in Majesty.* Tempera and gilt on panel. 75.0 x 46.0 cm. *91.40.1. Griva, Greece. May 18 '90.

154 Greek, 17th century. *Virgin and Child.* Tempera and gilt on panel. 75.0 x 52.0 cm. *91.40.2. Griva, Greece. May 18 '90.

155 Greek, 18th century. *St. Athanasius of Alexandria.* Tempera and gilt on panel. 75.0 x 43.0 cm. *91.40.4. Griva, Greece. May 18 '90.

156 Greek, 18th century. *St. George Slaying the Dragon.* Tempera on panel. 76.0 x 47.0 cm, *91.40.3. Griva, Greece. May 18 '90.

157 Greek, 18th century. *Virgin and Child.* Tempera on panel. 78.0 x 46.0 cm. *91.40.5. Griva, Greece. May 18 '90.

158 Greek, 19th century. *The Annunciation,* ca. 1810. Oil on panel. 33.0 x 25.5 cm. *91.85.10. Hines Creek, Alberta, Canada. Jun. 17 '90.

159 Greek, 19th century. *The Archangel Gabriel,* ca. 1810. Oil on panel. 33.0 x 25.5 cm. *91.85.9. Hines Creek, Alberta, Canada. Jun. 17 '90.

160 Greek, 19th century. *The Ascension of Christ.* Tempera on panel. Approx. 81.0-100 cm. x 61.0-70.0 cm. *91.56.3. Hiliandari, Greece. Aug. 24 '89.

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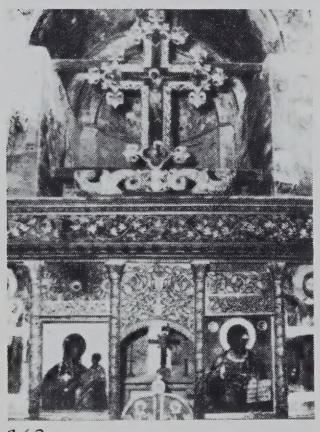


163

161 Greek, 19th century. *Christ Enthroned with All the Saints*, 1840. Tempera on panel. 93.0 x 59.0 cm. *91.40.6. Griva, Greece. May 18 '90.

162 Greek, 19th century. *Christ with the Virgin and St. John the Baptist Surrounded by Nine Saints*, 1840. Tempera on panel. With Greek inscription at the bottom: "By the hand of Constantinos Stavr. 6th March 1840 Kostakis." *91.40.7. Griva, Greece. May 18 '90.

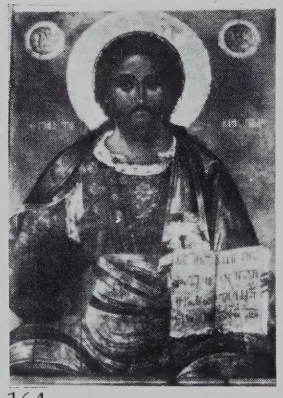
163 Greek, 19th century. *Cross with Christ Crucified and the Four Evangelists.* Tempera on panel. Approx. ht. 121.0-150.0 cm. Stolen with *91.56.2-5, all stolen items appear in this illustration. *91.56.1. Hiliandari, Greece. Aug. 24 '89.

164 Greek, 19th century. *Seated Christ.* Tempera on panel. 92.0 x 70.0 cm. Holding a holy book with Greek inscriptions. *91.56.5. Hiliandari, Greece. Aug. 24 '89.

165 Greek, 19th century. *St. Basil Enthroned.* Tempera on panel. *91.56.4. Hiliandari, Greece. Aug. 24 '89.

166 Greek, 19th century. *St. John*, ca. 1810. Oil on panel. 33.0 x 25.5 cm. *91.85.4. Hines Creek, Alberta, Canada. Jun. 17 '90.

167 Greek, 19th century. *St. Luke*, ca. 1810. Oil on panel. 33.0 x 25.5 cm. *91.85.3. Hines Creek, Alberta, Canada. Jun. 17 '90.



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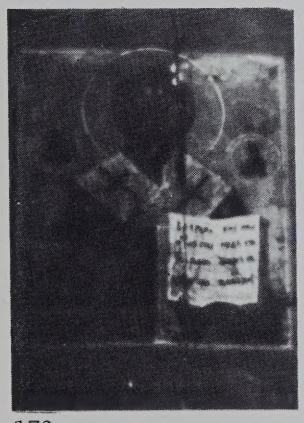

170

168 Greek, 19th century. *St. Mark*, ca. 1810. Oil on panel. 33.0 x 25.5 cm. *91.85.2. Hines Creek, Alberta, Canada. Jun. 17 '90.

169 Greek, 19th century. *St. Matthew*, ca. 1810. Oil on panel. 33.0 x 25.5 cm. *91.85.1. Hines Creek, Alberta, Canada. Jun. 17 '90.

170 Greek, 19th-20th century. *St. Nicholas*. Oil on panel. 25.5 cm. x 20.0 cm. *91.85.5. Hines Creek, Alberta, Canada. Jun. 17 '90.

171 Greek, 19th-20th century. *St. Sergio*. Oil on panel. 10.0 x 7.5 cm. *91.85.7. Hines Creek, Alberta, Canada. Jun. 17 '90.

172 Greek, 19th-20th century. *St. Stephen*. Oil on panel. 10.0 x 7.5 cm. *91.85.6. Hines Creek, Alberta, Canada. Jun. 17 '90.

173 Greek, 19th-20th century. *Three Saints*. Oil on panel. 10.0 x 7.5 cm. *91.85.8. Hines Creek, Alberta, Canada. Jun. 17 '90.

174 Greek, 19th century. *Virgin and Child*. Tempera on panel. 92.0 x 70.0 cm. *91.56.2. Hiliandari, Greece. Aug. 24 '89.

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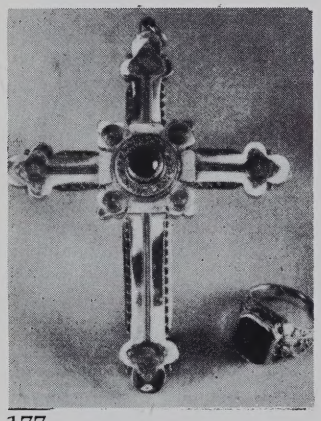

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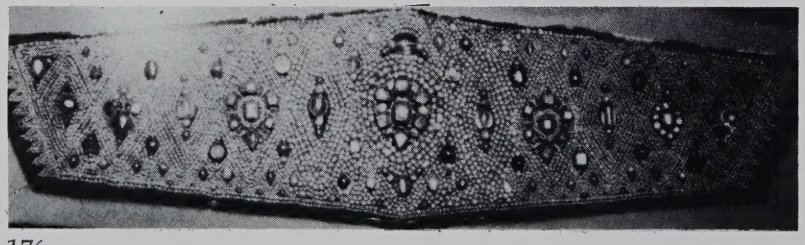

176

Jewelry

175 Spanish, 19th century. Pendant. Emerald, diamond, and yellow gold. Ht. 4.0 cm. Cross cut from a single emerald, 45.02 carat, the extremities terminating with three diamonds, set on a yellow gold crosspiece. *91.51. Stolen in transit between Geneva, Switzerland and Paris, France. Nov. 22 '89.

Judaica

176 Moroccan, 19th century. Wedding crown. Black cotton with seed pearls, gold and semi-precious beads. Ht. 10.5 cm. x L. 41.3 cm. Cissy Grossman, A Temple Treasury, 1989, no. 132B. *91.81. New York, NY. Dec. 1 '90. *Reward.*

Liturgical Objects

177 English, 20th century. Pectoral cross, ca. 1940. Gold and nickel. Approx. ht. 15.0 cm. Having a central amethyst surrounded by diamonds, the verso containing two hinged reliquaries. *91.97. Leeds, England. Oct. 29 '90. *Reward.*

178 Italian, 19th century. Stoup. Silver. Bearing a hallmark on the stem with the letters "PG," depicting a dolphin and a crowned cross; the image of a dolphin inscribed on the handle. *91.48.8. Mondovi-Villanova, Italy. Mar. 1 '84.

179 Italian, 18th century. Chalice. Silver. Inscribed on base in interwoven letters: "GSI," bearing two illegible hallmarks. *91.48.3. Mondovi-Villanova, Italy. Mar. 1 '84.

180 Italian, 19th century. Aspergillum (sprinkler for Holy Water). Silver. Inscribed "PG" on the ring attached to the sleeve. *91.48.7. Mondovi-Villanova, Italy. Mar. 1 '84.

181 Italian, 19th century. Chalice. Engraved and embossed silver and alloy. Inscribed: "GR." *91.48.1. Mondovi-Villanova, Italy. Mar. 1 '84.

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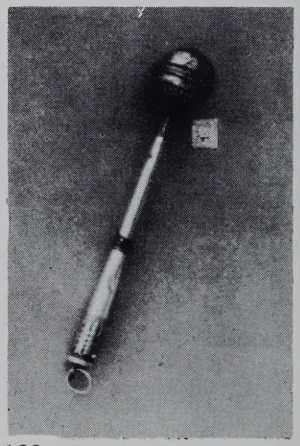

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182 Italian, 19th century. Chalice. Engraved and embossed silver and alloy. Three medallions depicting the instruments of the Passion on the base, inscribed on a plaque: "GR." *91.48.2. Mondovi-Villanova, Italy. Mar. 1 '84.

183 Italian, 19th century. Ciborium. Silver. Bearing five hallmarks with the letters "GV" on the base, the upper stem, the rim of the cup, and inside the lid; with two additional hallmarks depicting a bull's head and the crowned cross of the House of Savoy. *91.48.4. Mondovi-Villanova, Italy. Mar. 1 '84.

184 Italian, 19th century. Incense burner, ca. 1840. Silver. Bearing a hallmark on the stem with the letters "PG," depicting a dolphin and a crowned cross; inscribed "PG" on the lid. *91.48.5. Mondovi-Villanova, Italy. Mar. 1 '84.

185 Italian, 19th century. Incense burner, ca. 1840. Silver. Bearing a hallmark on the stem and on the lid with the letters "PG," depicting a dolphin and a crowned cross; inscribed "PG" inside the lid. *91.48.6. Mondovi-Villanova, Italy. Mar. 1 '84.

Metals

186 Flemish, 15th century. Jug. Pewter. Ht. 57.5 x diam. 22.0 cm. x diam. of base 22.0 cm. With three hallmarks: three concentric circles in a St. Andrew's Cross with a Burgundian rifle and five small flames, a Y in Gothic lettering, and a coat of arms perhaps of the town of Ieper; the cover surmounted by a seated lion. *91.37. Ghent, Belgium. May 24 '90.

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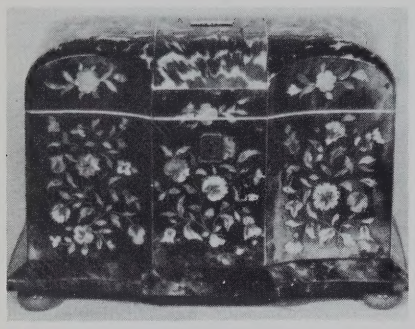

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191

Objects of Art

187 English, 19th century. Tea caddy. Tortoiseshell and mother-of-pearl. W. 19.0 cm. *91.90.2. Ilkley, England. Oct. 1 '90.

188 European, 20th century. Cigarette box with rural scene. Silver gilt and enamel. Imported by George Stockwell of London in 1926. *91.74. Yorkshire, England. Dec. 1 '90.

189 German?, 18th century. Jewel box. Boulle with pewter. W. 35.6 cm. Oblong, with molded borders and inlaid pewter scrolls. 91.29.4. London, England. Oct. 19 '90.

Silver

190 HAVEN, V. and HOLLING, Asmund Friedrich. Danish, 18th century. Box, 1731. Silver. Approx. ht. 11.0 x diam. 5.0 cm. Bearing a hallmark of a lion and inscribed: "KBH.1731." 91.49.2. Virum, Denmark. Apr. 5 '90.

191 LOWNES, James and CARLYLE, Philadelphia. American, 18th century. Tea and coffee service, ca. 1796. Silver. Coffee pot, H. 36.8 cm. Teapot, H. 29.2 cm. Vase-shaped coffee pot, with square base, domed cover with pineapple finial, tapered spout, and ebonized pearwood handle, with beaded borders; teapot, bearing the mark of James Lownes, cream pitcher, bearing the partly obliterated mark of Carlyle, and covered sugar bowl to match. Each engraved with a coat of arms. Also stolen, a sterling flagon. *91.101. Philadelphia, PA. Nov. 15 '90.

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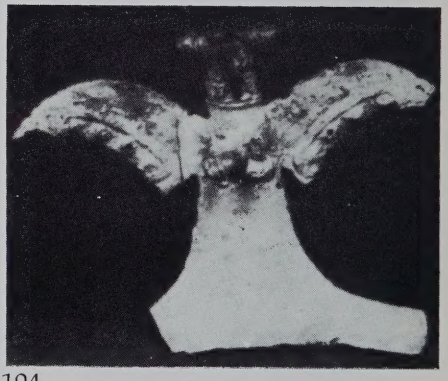


194

Antiquities

Roman

192 *Enthroned Jupiter, Jupiter Capitolinus.* Marble. Ht. 25.0 cm. Modelled after the statue for the Temple of Jupiter on the Capitoline Hill in Rome by the Hellenistic sculptor, Apollonius. *91.19. New York, NY. Nov. 27 '90. *Reward.*

193 Unknown. *Celene/Astarte.* Limestone. 60.0 x 50.0 cm. Bust in high relief, wearing a calathus with sun rays, her tunic held with a star at the shoulder and with a crescent moon in the background. *91.103. Paris, France. Sep. 21 '90. *Reward.*

Pre-Columbian

194 Eagle pendant. Copper and gold alloy. Approx. ht. 10.0 cm. *91.86.3. Panama, Republic of Panama. Dec. 17 '89.

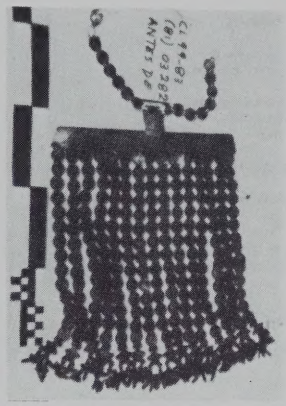
195 Varaguas, central region. Vase. Ceramic. 26.0 x 17.5 x 16.0 cm. Anthropomorphic shape. *91.86.1. Panama, Republic of Panama. Dec. 17 '89.

195

Ethnographic Objects

Central American

196 Chocó. Pectoral decoration. Hammered silver coins. Approx. 35.0 x 22.0 cm. *91.86.2. Panama, Republic of Panama. Dec. 17 '89.



196

Oriental Art

Chinese

197 Vessel in the form of a dragon. Ivory, with a wooden base in the form of a jet of water. 96.5 x 137.2 cm. *91.3. Vancouver, Canada. Sep. 20 '90.

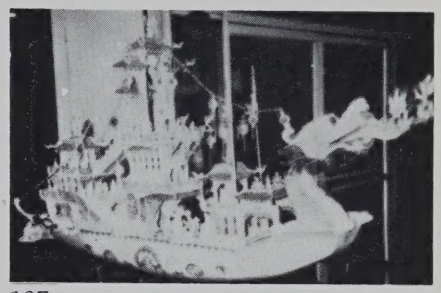
198 CHING HOW. *Landscape reflecting the Four Seasons.* Gold and jade powder on silk. 61.0 x 365.8 cm. Depicting a landscape wtih numerous temples surrounded by angelic figures. 91.79. Sparks, NV. Oct. 13 '90. *Reward.*

199 Ming Dynasty. Pair of figures. Ivory. Ht. 33.0 cm. *91.28. New York, NY. Nov. 14 '90.

Miscellaneous Objects

Musical Instruments

200 STRADIVARIUS, Antonius (1644-1737). Italian, 17th century. Violin. Wood. The bridge set with ivory, with inscription: "Pierre Gerber Losanna," in a red case with gilded edges. *91.52. Saluzzo, Italy. Apr. 15 '87.



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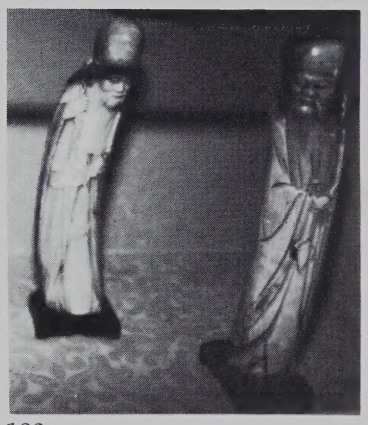

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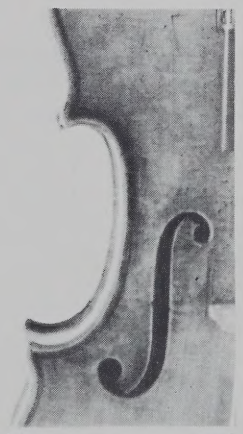

200 *Detail*

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A stolen truck's cargo, L'Apprenti *by Chaim Soutine.*